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# THE MUSICAL TIMES, And Singing Class Circular.

FEBRUARY 1st, 1860.

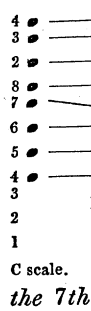

## F. SILCHER'S SUCCINCT INSTRUCTIONS FOR THE GUIDANCE OF SINGING SCHOOLS AND CHORAL SOCIETIES.*

*Translated from the German by* SABILLA NOVELLO.

*(Continued from page 184.)*

SECTION XVI.

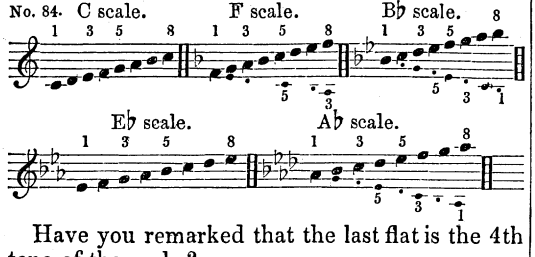
### *Construction of the different Flat Scales.*




Besides the sharp scales, there exist others marked by flats, in which the tones, instead of being heightened, are *lowered. These scales are constructed on the 4th tone of the preceding scale.* Our new scale is placed on the 4th tone of the scale of C, and is called the scale of F. Why? What is the difference between it and the scale of C? Have you remarked *that the 7th tone of the last scale becomes the 4th tone of the new one, and must be lowered by a flat?* Find out and write the flat keys; from F, we could form six, but four will be enough.

When a scale lies too high, begin an octave lower. We will begin from the scale of C :—

No. 84.




Have you remarked that the last flat is the 4th tone of the scale?

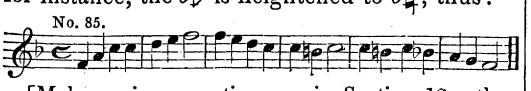
[Now may follow the same exercise as for sharp keys, viz., the intervals of Section 4, &c.]

SECTION XVII.

### *Modulations of Flat Keys.*

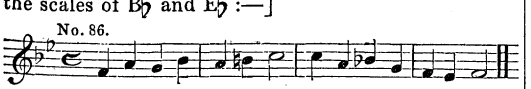
As the modulations of flat keys are similar to those of sharp keys, I shall transpose the two examples of sharp keys into the scale of F. In both kinds of scales, a melody which modulates to its 5th tone, changes the 4th tone of its original key into the 7th of the new key, and is raised. In F, for instance, the *b*♭ is heightened to *b*♮; thus :—

No. 85.



[Make various questions, as in Section 12; then sing and write this example in the lower positions of the scales of B♭ and E♭ :—]

No. 86.



[Put questions.]

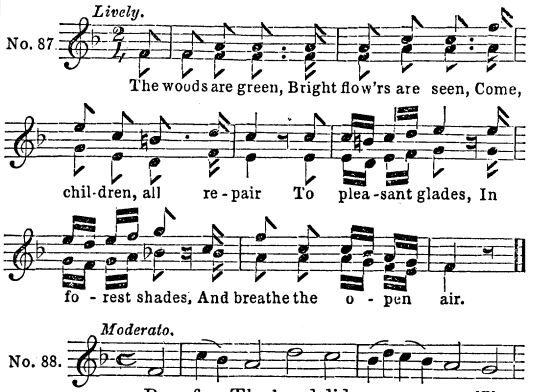
* Reprinted, by permission, from "Novello's Library for the diffusion of Musical Knowledge," No. 10.

Practise this example, and write it in the higher positions of the scales of B♭, E♭, and A♭ :—

### *Song in F, modulating to C.*

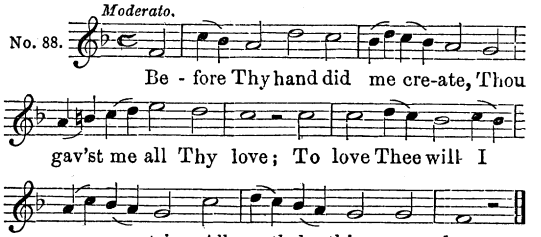
*Lively.*

No. 87.




*Moderato.*

No. 88.




[Chorales in flat keys may now be sung.]

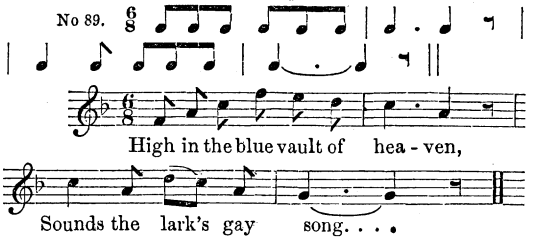
SECTION XVIII.

### *Examples of Rhythm and Melody, in Six-quaver Time, and in the Key of F.*

[First practise the scale of F, and its principal tones.]

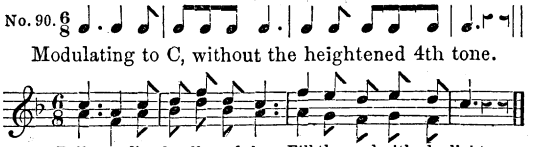
There is another measure (see Section 7) which may be called *mixed*, because, when used for a lively measure, it is beaten in even beats,—*down, up*,—as in $\frac{2}{4}$ time, although an uneven number of tones are sung to each beat. This measure, as you know, is called $\frac{6}{8}$ time, and three quavers go to each beat; for example :—

No 89.



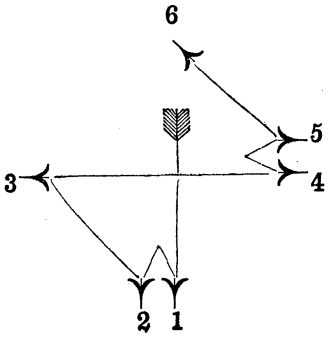

It is true, that the accent falls on the down beat; but, in a bar of many words, a weighty syllable often falls on the fourth quaver, which must receive its due emphasis; for instance, the first and third bars of the foregoing example.

No. 90.



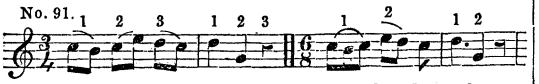

If we make the six quavers of this measure into six crotchets, we mak *six-crotchet* time, which is rarely used, and which, in quick movements, is beaten with two beats, like $\frac{6}{8}$ time—*down, up.*

In slow movements, both these measures take four directions of the hand, as in common time, but these are made so as to beat a slight repetition of *down* and *right;* thus :—




The difference between $\frac{3}{4}$ and $\frac{6}{8}$ measures, which both contain six quavers in a bar, is, that a $\frac{3}{4}$ bar is divided into three, and a $\frac{6}{8}$ bar into two divisions; for example :—

No. 91.



Bro-ther-ly union, Bro-ther-ly union.

To be sung on *Ah!*

No. 92.



SECTION XIX.

*Examples of Rhythm and Melody, in the Scale of B flat.*

As, in popular vocal music, other measures than the above are seldom used, the following examples in the remaining flat keys shall be written in the measures you are acquainted with. Find out and sing the scale of B♭ :—

No. 93.



Shout and sing aloud, the gold-en Autumn comes.

No. 94.



*Rather slow.* Modulating to F.

With patience bear thy sorrow, The Lord will give thee peace.

To be sung on *Ah!*

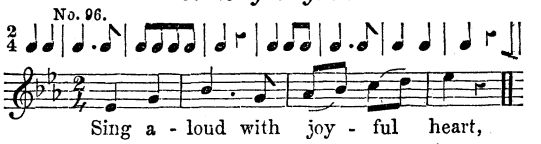
No. 95.



SECTION XX.

*Examples of Rhythm and Melody, in the Scale of E flat.*

No. 96.



Sing a - loud with joy - ful heart,

Mu - sic is of Hea-v'nly birth.

No. 97.



List to the night-ingale's song of love.

To be sung on *Ah!*

No. 98.




*p*, *piano*—soft. *rit.*, *ritardando*—lingering

SECTION XXI.

*Examples of Rhythm and Melody, in the Scale of A flat.*

Whereabouts lies the fundamental tone of this scale? Where its principal tones? Sing the upper and lower scale of A♭.

No. 99.



Sail a - long, thou love - ly

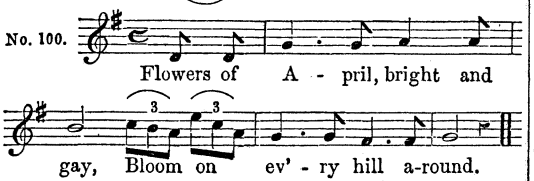
moon, Where our Heav'nly Fa-ther dwells.

SECTION XXII.

*On Triplets.*

A crotchet may be divided into two and into four equal parts; in two quavers or four semiquavers. It may also be divided into three equal parts, and then forms what is called a *triplet*; this is marked with a slur and the figure 3; for instance,  These three notes, when sung, must only be of the same duration as two usual quavers, or one crotchet. The duration of a minim may be made into a triplet of crotchets,  and the duration of a quaver into a triplet of semiquavers,  Example:—

No. 100.



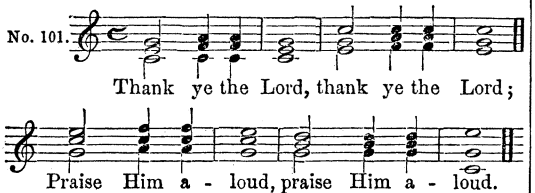

SECTION XXIII.

*On Chords.*

When various tones sound simultaneously in harmony, these, in musical phrase, are called *chords*, or harmonies. The next example is of three-part chords.

[The teacher should divide the pupils into three parties, and make them sing, first separately on *la*, and then with the text.]

No. 101.

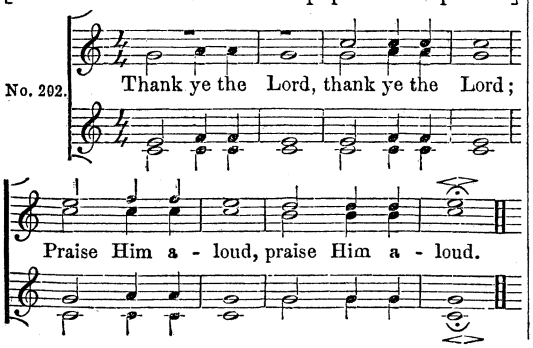



[The teacher may now explain the transposition of the three voices in these chords; for instance, how the fundamental part of the two first bars becomes, an octave higher, the *first* part in the third and fourth bars, and becomes the second part in the fifth and sixth bars.]

I will now set the example more completely in four parts, and, to be more clear, will write it on two staffs. During the two first bars, the upper or first part is silent.

[The teacher should divide the pupils in four parties.]

No. 202.




You already know the meaning of the pause 𝄐 over the last bar. The sign  indicates that the long tone, after a quickly-drawn breath, should be *gradually* swelled out and diminished.

[The teacher may transpose the four first bars into F and B♭, so that the voices may exercise them in different keys.]

The three-part chord,  , which you have already often sung, is called a *triad*,—a *major* triad; and all the scales which you have as yet learnt are called major scales, because the third tone forms a major third, containing three semitones. There is also a *minor* triad,  , and *minor* scales; in these the third tone forms a *minor* third, containing only two semitones. As a general rule, major keys are used to express lively and gay feelings, and minor keys to express pathetic, or sorrowful feelings. You shall soon be taught minor scales.

*(To be concluded in our next.)*

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## Brief Chronicle of the last Month.

ANERLEY.—A vocal and instrumental concert was given on the 4th ult., at the City of London Hotel, by Herr Svendsen. The singers were Miss Susanna Cole and Mr. F. Elmore. Instrumentalists—Messrs. Pollitzer, Vogell, Stehling, Daubert, Gunther, and Svendsen.

BEDFORD.—A Bazaar was held on January 3rd and 4th, as a complimentary acknowledgment of the efforts of the Rev. Henry E. Havergal to promote good music, both in the Bedford Harmonic Society, of which he is president and conductor, as well as in other places. The receipts, amounting to nearly £140, are devoted to the improvement of his vicarage-house, at Cople. On the evening of the 3rd, a concert of Christmas music was given by that society, comprising suitable selections from the *Messiah*, Dr. Crotch's *Palestine*, Sir Frederick Ouseley's *St. Polycarp*, Christmas Carols by the conductor, and a Christmas part-song by A. H. Browne. It is reported to be the most complete and effective performance ever given in Bedford.

BEDMINSTER.—A new organ, built by Messrs. Vowles, was opened in the Church at Bedminster on the 19th ult. The instrument is considered in all respects highly satisfactory. It was played in good style by Mr. John Barrett, jun., who deserves great credit for the high state of efficiency to which he has brought the choir. Nearly 50 clergymen were present on this occasion, and the service was performed altogether in a very impressive manner.